DOCUMENT RESUME

ED 260 352 CG 018 445

AUTHOR Lammon, Katherine R.
TITLE Job Search Techniques for Fine Artists: An Advisor's Handbook.
PUB DATE Apr 85
NOTE 47p.; Paper presented at the Annual Meeting of the American College Personnel Association (Boston, MA, March 24-27, 1985). Original study and a student's version of the handbook was funded by Ohio University.
PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Administrators; *Artists; College Faculty; Employment Interviews; *Fine Arts; Higher Education; *Job Search Methods; *Portfolios (Background Materials); Resumes (Personal); Student Personnel Workers; *Theater Arts; *Visual Arts
IDENTIFIERS Audition (Theatrical)

ABSTRACT

This guide is intended for use by college faculty, career and placement counselors, and other student affairs personnel charged with offering career assistance to college-level fine arts students. Specific advice is offered on how to assist fine artists with the organization of their job search efforts. The information in this guide was obtained from interviews with 14 employers from arts organizations about job hunting advice they would give to new artists. Chapter 1 focuses on resume writing and includes a brief review of basic guidelines and specific suggestions for three artist populations (visual artists, performers, and arts administrators). Portfolio production and presentation is discussed in chapter 2 and, because visual artists depend heavily on portfolios, their needs are addressed at length. Auditioning techniques for performers are considered in chapter 3 and specific suggestions are given for actors, dancers, musicians, and vocalists. Basic interviewing strategies are presented in chapter 4 and refinements on interviewing techniques are outlined for visual artists, performers, and arts administrators. General advice on how to approach and control an employment search are offered in chapter 5. Names of associations and publications appropriate for each type of artist are provided. An alphabetical list of addresses and telephone numbers for these organizations is given in the appendices. The appendices also contain sample resume outlines for visual artists, performers, and arts administrators, and a listing of relevant career library materials. (NRB)

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JOB SEARCH TECHNIQUES FOR FINE ARTISTS:

AN ADVISOR'S HANDBOOK

Written by

KATHERINE R. LAMMON

Coordinator of Cooperative Education
UNIVERSITY OF CONNECTICUT
302 Wilbur Cross Library, U-204
Storrs, Connecticut 06268
(203) 486-2795

April 1985

CG 018445

Original study and a student's
version of the handbook was funded by

OHIO UNIVERSITY
Division of Student Affairs
Dean of Students Office
212 Cutler Hall
Athens, Ohio 45701

March 1983

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Introduction

ARE STUDENTS READY FOR CAREERS IN THE ARTS?

Most of us have heard horror stories associated with careers in the fine arts: 80 to 90 percent unemployment, extremely keen competition, constant rejection, average annual salaries of only a few thousand dollars or less, and the frustration that results from the combination of all these factors. Students considering an occupation in the arts, however, have also experienced the rewards involved: self-expression, fulfillment, recognition, the accomplishment of a dream, and just plain fun. This guide addresses any individual charged with offering career assistance to college-level fine arts students: faculty members, career and placement counselors, other student affairs personnel. The booklet does not argue the pros and cons of pursuing art careers; plenty of other resources debate those issues. Instead, it offers specific advice on how to assist fine artists with the organization of their job search efforts.

The information contained in these pages reflects the results of a research project funded by Ohio University's Division of Student Affairs in 1983. Fourteen employers from arts organizations in Cleveland, Detroit, and New York City were interviewed at length about job hunting advice they would give to new artists. Art fields represented in the study include arts administration, graphic design, filmmaking, illustration, photography, performing (dance, opera, orchestra, theatre), and studio art (museum, gallery). Many other publications address job search issues for teachers; therefore, this study does not speak directly about teachers' needs, since their job searches tend to be more traditional than those of other artists.

This guide covers four key job hunting skills: resume writing, portfolio production and presentation, auditioning techniques, and interviewing strategies. General advice on how to approach and control an employment search is offered, and additional sources of information and assistance are cited. Each chapter looks at three artistic populations, comprised of the following specialties:

1) <u>Visual artists</u>:

designers/technicians in performing arts
filmmakers

graphic designers
illustrators
photographers
studio artists (painters, sculptors, etc.)

2) Performers:

actors
dancers
musicians
vocalists

3) Arts administrators:

those interested in management of any art field

Because only job hunting skills are discussed, this guide obviously does not represent a starting point in the career planning process. Students need to complete at least three beginning steps in preparation for the job search. First, before being motivated to look for work, a student must be certain that a profession in the arts is one he or she seriously wishes to enter. Advisors can assist a student with, or refer him to appropriate sources of assistance for conducting thorough research on the career aspects of his art. Such research provides the students with an in-depth understanding of a particular career's impact on one's lifestyle. Only then can he decide, in a well-informed manner, if the field is for him.

Once convinced that she wants to pursue this type of career, a student must take the time necessary to develop a specific job objective, at least for the short term. Stated simply, a student cannot effectively look for a job until certain of exactly what it is she is looking for. The career research mentioned previously will help her discover all possible options. Identifying them in priority order from most desirable to least desirable usually provides a logical job objective (i.e., the most desirable option becomes the short-term objective, provided it is a reasonably realistic goal).

Finally, the advice in this guide builds on skills students should have already developed to some extent. They will need an understanding of general resume writing principles and interviewing techniques prior to using the ideas in this book. Most college/university career services operations conduct seminars on these two topics on a regular basis. After mastering the basic skills, students will then be ready to refine them to accommodate a job search in the fine arts.

The following checklist will test a student's readiness for the steps outlined in the next chapters:

_____ He or she is sure of the desire to enter an art field.

(If not, career decision-making assistance is needed from career services, counseling services, or faculty members.)

_____ He or she has developed a specific job objective within the chosen art field.

(If not, assistance is again needed from career or counseling services or faculty.)

_____ He or she has attended introductory resume writing and interviewing techniques seminars through a career services office or other source.

(If not, advisors can provide a schedule with dates and times of available sessions.)

If the answer to all of the above items is "yes," then advisors can enhance the progression of students' career plans by helping them implement this book's suggestions.

Although this information attempts to help college faculty and staff members successfully begin a job search training program for fine artists, it will not answer every question that might arise. The resources listed in the appendices will provide further details not covered extensively in this source. Advisors and advising services should also become aware of, and encourage students to take advantage of any on-campus resources, in addition to their own, that offer career-related guidance.

Chapter One

RESUME WRITING

A vast amount of subjective, even controversial, material dominates any discussion of resume writing techniques. Assuming students gain exposure to resume writing through various sources--career services, academic coursework, popular self-help manuals--they have undoubtedly encountered contradictory information. This chapter begins with a brief review of basic guidelines, identifying the author's frame of reference, which is used to build more specialized suggestions in later pages.

Employers look for five content items on every resume:

Identifying data, such as name, address, and telephone number.

Objective, which clearly and briefly states exactly what kind of job the applicant is seeking. Sometimes the objective appears in the cover letter and, therefore, may not be necessary on the resume. If an individual has more than one objective (i.e., if pursuing employment prospects in more than one art specialization), he might consider creating a different resume for each objective.

Art-related experience, identifying (in this order) paid work in the arts, volunteer projects, impressive class assignments, and any other experiences that demonstrate artistic abilities. Discretion must be used in the number of experiences mentioned, eliminating the least important if space does not permit the listing of everything. Non-art experiences can provide useful information if they helped the applicant develop skills useful to an artist. If not, she need not mention them at all.

Education summary, which should provide the names of all colleges attended, degrees received and dates they were conferred, and major and minor areas of study. Artists should also list any private instruction they have received, from whom, for how long, and in what technique. Grade point average does not represent a crucial factor for employment in the arts.

References are best listed on an artist's resume as names, titles, telephone numbers (and addresses, if space permits) of individuals

who could be contacted personally for information about the applicant. Two to four references should be sufficient, and each of them should know the artist's work or some aspect of it well.

The order of the preceding items on a resume depends on the individual's particular qualifications. As in any field, artists should always list the most relevant and impressive information first, and supply no more details than are necessary to convey the scope of their abilities. Students should be encouraged to report accurate information; stretching the truth (even on seemingly minor points) will eventually catch up with them. Finally, the design of the resume's content should reflect qualifications for the specific job in question. Students may need to design a number of different resumes during the months of a job search (if applying for a variety of positions), but the increased effectiveness of their paperwork will be worth the extra effort.

The physical appearance of an artist's resume can have more impact on the reader than it does in other fields, since the work of artists is often judged heavily on physical appearance. A typographical or spelling error immediately detracts from the document's effectiveness, as do a poor grade of paper, an unprofessional typing job, or poor quality reproduction. Excellent content will often be ignored if the physical condition makes a negative impression.

The design of the layout should make it as easy as possible for a reader to scan the resume in 15 or fewer seconds. Lists should replace paragraphs whenever possible. Key words or phrases can receive emphasis by underlining, capitalizing, using different sizes or styles of type, typing in boldface, or employing any other techniques that force the most significant items to demand the reader's attention. Designing creative resumes (a popular notion among fine arts students) can cause more trouble than it's worth. Although some creative elements can enhance a resume's quality, others can be excessive, and the art begins to interfere with readability.

Many job applicants do not recognize the importance of a cover letter as a part of the job search. Some artists never need such a letter if they approach employers in person. But if sent by mail, a cover letter must accompany the resume, as required in any occupation, art-related or not. The letter introduces, in good business writing style, the student and his reasons for writing. It specifies what position he seeks and highlights

his qualifications for it (without repeating, word for word, the content of the resume). In closing, it suggests times which would be convenient for an interview and/or audition. The most effective cover letter will also indicate what the applicant knows about the employer and why that employer is an attractive prospect. Cover letters should address an individual rather than the whole organization or a position title, such as "Dear Director." The physical quality of the letter should receive as much attention as that of the resume.

In summary, these general guidelines represent the philosophy on which this chapter is based:

1) Only relevant content appears on the resume, with items arranged in order of importance.

2) Content is adjusted (in other words, the resume rewritten) as necessary to reflect more effectively one's qualifications for various positions.

3) The resume must have a professional-looking layout that is easy to scan.

4) The document contains no spelling, typographical, grammatical, or punctuation errors.

5) Cover letters are typed individually and adhere to the same guidelines for quality used in the resume.

Building on these principles, some specific advice for various fields will help students polish their resumes into final form. The remainder of this chapter discusses considerations for each specialization: visual artist, performer, or arts administrator. Appendix A outlines sample resumes for each of these disciplines. The outlines, however, merely offer <u>suggestions</u> for resume formats; an individual makes all the final decisions about her resume content and layout.

VISUAL ARTISTS

Resumes assume only secondary importance in the job search of a visual artist. Most employers view the portfolio (or film samples) as the key evidence of ability and experience. A good resume, nonetheless, can boost the chances of being granted a portfolio review. It would also be wise for an applicant to leave his resume with the employer after a portfolio review, providing quick and easy access to his address and telephone number

and a reminder of his experience.

The guidelines cited in the introduction to this chapter should work very well for commercial artists. A listing of related coursework might prove useful as well, but employers also look for involvement in one's art beyond the classroom setting. In the section on art-related experience, an artist should indicate the media in which she is able to work.

Other types of visual artists need to use some variations on the general principles. Fine artists should add a list of exhibitions and/or publications. For a designer in the performing arts, the art-related experience should list all shows designed and the specific design responsibility (set, costume, lights, etc.). Performing arts technicians should cite all shows and the function they performed for each. Filmmakers should cite the medium used for each film and should offer a brief summary of each film, if the content is not obvious from the title.

Visual artists of all types should limit their resumes to a single page. Since they do not play a major role in the hiring process, resumes should serve as only single page summaries of the applicant's most relevant qualifications.

PERFORMERS

The resume has a special importance for performers when applying to organizations that grant auditions by invitation only. In that case, the resume, photo (if applicable), and, on occasion, references determine who will be invited to audition. Performers' resumes typically contain more structured content than those of other artists. The following items have particular relevance:

List of physical characteristics, such as height, weight, and type of singing voice. Citing an age range that the applicant could play often works better than offering his exact age. (This physical information is not important for musicians.)

List of performances, starting at the professional level and working down through amateur levels. The list should state the instrument or role played in each performance. Elaboration is necessary if the nature of the role is not clear from its title. Applicants should give the title of the organization where the performance took place,

if it's well-known. If not, a description would provide clearer information, such as "university theatre," "community group," or "professional summer stock." Pieces of a performance that were studied in a class should not appear on the resume, only those performed in their entirety.

List of directors, choreographers, or conductors, if well-known.

List of all private instructors, the techniques studied, and the length of time with each. (By the way, the longer one's time with each instructor, the better. Some students change teachers often just to have more names for the resume.)

List of special skills. Examples include musical instruments played (for non-musicians), speech training (for actors), and dialects spoken (usually more credible if the applicant speaks the language rather than just the dialect).

List of formal education toward the end of the resume; experience carries much more weight.

Most performers (again, with the exception of musicians) must submit a photograph firmly attached to the resume, usually with staples or dependable glue. This necessitates a single page resume. The attached photo (an 8 X 10 black and white glossy) should not hide anything about the individual; she must show her "real" self to best advantage. Character pictures succeed only if she is auditioning for a character role* or if the picture represents the very role for which she is auditioning. Dancers should show the entire body in their photographs, other performers, only head shots. Quick perusal of the yellow pages for any major entertainment center (New York City, Los Angeles, Chicago, etc.) will supply the names of companies that mass reproduce photos and resumes; many of these provide a service that attaches the two as well.

ARTS ADMINISTRATORS

Resumes assume a key role in the job searches of arts administrators.

* A character role is one in which the actor plays a character whose age is vastly different from his own or someone with a strange or distinctive nature (i.e., rarely an ingenue role or leading character).

Only three to five interviews will usually be granted for every job vacancy. The resume and cover letter determine which of the applicants will interview for the vacant position. In some organizations where writing skills are essential, the cover letter may receive even more attention than the resume.

The administrator's resume will more closely resemble a traditional business resume than one for the arts. For museum work, a resume should look similar to an academic vita. In any administrative resume, three elements are paramount:

The level and quality of educational background. With the continued rise of graduate programs in arts administration, employers often look at the master's degree as a minimum requirement. Listing a minor or other useful coursework outside the applicant's major can often boost his qualifications.

A summary of experiences (both paid and volunteer), including job title, employer, city, state, dates of employment, and descriptive information. The descriptions of past positions should stress the skills required for future jobs. In other words, the resume should be revised for every application, if necessary, to fit as closely as possible the needs of each organization.

Evidence of accomplishments in quantitative terms. How much money has this candidate raised for other organizations? How much have subscription rates increased under her supervision? These quantitative items support the skills she claims to possess as an administrator.

Because the resume forms the job search foundation in this field, most administrators do not find it necessary to limit the document to one page. A good writer, however, should be able to summarize his abilities in no more than two pages. Since the cover letter serves as an introductory item, it rarely needs to exceed a single page.

Chapter Two

PORTFOLIO PRODUCTION AND PRESENTATION

A portfolio presents a visual review of an artist's past work, collected in a hinged cover or flexible case. Production and presentation of a portfolio vary according to one's specialty. Performers and arts administrators will find portfolios to be of only minor significance, if any at all. Because visual artists depend on portfolios, this chapter focuses heavily on their needs.

VISUAL ARTISTS

The portfolio represents the key element in the job search of any visual artist. She will, therefore, want to show her best work in a portfolio. Limitations must be recognized and no items included that emphasize them. Samples used in portfolios usually come from three sources: professional work projects, school projects, or pieces created specifically for use in the portfolio. The source carries little importance in comparison to the quality, but samples that have been published or used professionally can increase the appeal to an employer.

Both the student's areas of talent and areas of special interest should appear in the work chosen for the portfolio. As a general rule, capitalizing on his specialization allows the artist to be remembered easily, but also showing broad areas of interest helps him avoid being stereotyped. Between 10 and 25 entries should be sufficient to exhibit both specialization and diversity.

Although the final portfolio will contain 10 to 25 items, artists will find it necessary to have many more selections as a base to choose from. The portfolio should be adapted for every organization to which it is presented. For example, a portfolio presented to a portrait photographer should have a very different focus from one presented to an agency that specializes in product photography. This means that a student must know as much as possible about an organization before arranging a portfolio review. If she discovers the particular equipment or medium employed most often by the organization, she should show familiarity with those areas

in portfolio entries. The obvious benefit of such adaptation lies in a portfolio more aligned to a specific employer's needs, which often results in an employer more interested in the applicant.

Employers will assess not only the final product, but also the process used to produce it. The artist can demonstrate the process in his portfolio by including "roughs" for one or two of the entries. In addition to providing some insight into his aesthetic choices, "roughs" can also give an approximation of his speed in completing projects. Both speed and artistic instinct are essential qualifications that an employer will wish to review, especially in the commercial arts (i.e., graphic design, illustration, etc.).

Most portfolios appear in leather binders, available from art supply stores, through wholesale suppliers, and from art supply catalogues. Lamination of each entry (or some other protective device) will keep it from deteriorating as students and employers handle the contents. Slides housed in plastic sheets can sometimes replace cumbersome or large pieces. If the artist uses slides, she must acquire equipment enabling her to show the slides easily, and must always have at least one or two originals to present, if possible. Entries should have a uniform size and shape, if the art form accommodates such.

Some artists will benefit from portfolio variations:

Illustrators sometimes use 8 X 10 or 5 X 7 transparencies rather than slides. Transparencies are easier to view than slides when simply held up to the light; cumbersome equipment is not necessary.

Photographers should include both color samples and black and white. The recommended size for all samples is 8 X 10 or 11 X 14.

Graphic designers must often ignore the uniform size rule, since finished products will vary greatly in size and shape. If the student prefers a presentation of uniform size, he can use a slide or transparency portfolio rather than originals.

Studio artists most often use the slide format due to the cumbersome shapes of their work. In addition, they will probably need to mail a portfolio more regularly than commercial artists, and slides provide the simplest form for mailing. Studio artists dealing in three-dimensional forms should have at least two slides for each work, showing it from different angles.

Performing arts designers should show both original designs and photographs (or slides) of completed work. Costume designers should attach material swatches as well.

Filmmakers' portfolios consist of film samples--at least three very different, brief pieces that quickly and clearly deliver a focused message.

All items in any portfolio should carry clear labels summarizing the work in two or three words. For certain types of portfolios, especially slides or transparencies, it is vital to identify the top and bottom as well as the front and back.

Whenever possible, an artist should present the portfolio in person. If asked to mail it (as is common for museum/gallery exhibitions), she can use slides but should keep duplicates. A stamped, self-addressed envelope will assure that slides are returned. For portfolio presentations that take place in person, the quality of the presentation holds just as much importance as the quality of the portfolio itself. The applicant must be able to discuss the artistic choices made for each entry. This requires that he articulate the development of his ideas as he was producing each piece. After his comments, the employer needs ample time to review each item in silence. The candidate should not speak again until the employer poses questions or moves on to the next portfolio item. While it is inappropriate for artists to apologize for any of their work, it is also inappropriate for them to become overly defensive. They must strive for the delicate balance between pride in their work and an openness to creative suggestion. Successful presentation of a portfolio occurs only after repeated practice with faculty members or knowledgeable friends who can critique their efforts.

After the portfolio presentation, a resume is left for the organization's files. Students might also consider preparing a small package of reproduced samples to leave with the employer. The resume serves as a reminder of only experience and education, whereas actual samples allow easy reference to finished work as well.

PERFORMERS

Performers will rarely need to present portfolios, but such supporting

material can prove helpful in certain situations. If the applicant played a particular role before and is auditioning for the same one, she might provide one or two pictures of her performance from the previous production. This might be beneficial, but it also has a drawback. The director's concept for the role could be totally different from the previous director's image; therefore, the photo might convey exactly the wrong impression. Character actors often provide a series of pictures or a composite photo showing various types of roles, particularly where effective make-up jobs enhanced the effect. Musicians sometimes use the portfolio as a way to present compositions, but this practice is rare.

If a performer chooses to present a portfolio, he must avoid the temptation to turn it into an informal scrapbook. The directions given to visual artists earlier in this chapter regarding the physical characteristics of a well-made portfolio apply to performers as well.

ARTS ADMINISTRATORS

Portfolios serve no useful purpose for arts administrators, because they have little to present in such a format. A clipbook, on the other hand, could increase employment chances if the position in question required extensive writing skills. An administrator could use the clipbook in much the same way a journalist might--to present writing samples and/or public relations material in an attractive, easy-to-scan manner. As with performers, administrators must not succumb to the scrapbook temptation. Instead, laminated samples should be attractively arranged in a leather binder, with all the care recommended for visual artists earlier in the chapter.

Chapter Three

AUDITIONING TECHNIQUES

Auditions are to performers what portfolios are to visual artists. In the words of one employer, "They are what matter." This chapter focuses on the performing artist, since the experience of auditioning is unique to the performing world.

PERFORMERS

Performers become acquainted with auditioning from the first moment they decide to participate in the performing arts. For many, auditions represent a painful prerequisite to the reward of performing. A slight re-orientation in thinking can reduce the psychological strain sometimes associated with auditioning. An audition is nothing more than a polished performance for a select group of individuals.

Auditions come in many forms. Some are labeled "open" and welcome any performer at any level. Some open auditions do state certain specifications, such as physical type or a particular union membership.* Due to the extremely large number of performers who often appear at open calls, this type of audition presents the greatest physical and psychological challenge.

Only individuals who are invited (either on the basis of a previously submitted cover letter and resume or through an agent*) may attend a "closed" audition. Almost all auditions, whether open or closed, require the applicants to perform one after the other in rapid succession for the employer(s). Only in a private audition would they escape the eyes of fellow performers. Private auditions are typically reserved for individuals with well-established reputations or for finalists invited back for a second call. The agent or audition notice will tell performers in advance what type of audition to expect.

* More information on unions and agents is available in the following two sources (listed in Appendix C): Opportunities in Acting and Acting Professionally.

Material for an audition consists of either selections chosen and prepared in advance by the individual, or selections the employer has chosen from the work currently under consideration, or both. Again, the agent or audition notice will state the specific requirements in each situation. At any given time, a performer must have a repertoire of audition pieces prepared to fit almost any request--classical, modern, light or comic, heavy or dramatic, lyrical, up-tempo, etc. A faculty member or private instructor can provide the most knowledgeable advice on which audition pieces will show off a student's range and talent to their best advantage. Students must practice all pieces in their repertoires regularly with faculty, private instructors, and fellow students, because they may be asked to perform any one of them on a single day's notice or less. They should always prepare short pieces (average two minutes) to accommodate stringent time allotments common to audition situations. When an audition requires a selection of the employer's choosing, applicants should try to acquire a copy of it in advance and rehearse as much as time permits. This will help them avoid the extra pressure of a "cold" audition, that is, one given without any rehearsal of the selection in question.

Some basic guidelines will help students perform to maximum capacity during the audition itself. The style of dress should present performers in the most flattering light, but should also include comfortable clothing and shoes that allow for easy movement. Performers need to test the audition site in advance if at all possible, and they must warm up physically. For musicians, this includes warming up the instrument as well. Relaxation techniques employed prior to the audition will reduce nervous tension. Performers often forget that an audition begins the moment they appear on stage rather than after they have begun the audition selection; poise and personality must be evident throughout the entire experience. While not apologizing for anything in their performances, artists must be receptive to constructive criticism. They should always provide a brief introduction to selections and make sure they have all needed material (musical accompaniments in the right key, tape recorders with batteries for recorded accompaniments, etc.). Numerous copies of resumes and photos should also be taken along, even if they were sent in advance; additional copies may be needed and appreciated.

Some specific advice for the following types of performing artists will help students polish their auditioning styles.

Actors: Selections with heavy dialects should be avoided unless the audition notice specifically requests such. If using a monologue pieced together from a regular dialogue, actors must make sure that the text flows well and makes sense. They should not dress for a particular role. If, however, the actor's own appearance is far opposite that of the character, he might need to adjust his usual attire enough to suggest that he could indeed portray such a character. For an introduction, actors supply the title of the play and the name of the character.

Dancers: Auditions typically take the form of a classroom situation, in which they are taught a routine on the spot. Dancers will experience fewer auditions in which prepared selections are required than will other performers. Black tights and leotards are the most often recommended form of dress. If a prepared audition is presented, dancers must make sure that all necessary accompaniment material (such as tape recorders with batteries) are there and in working order. Introductions include the work's title and choreographer.

Musicians: The manner of dress plays a less important part than it does for other performers, because the body's appearance is not as central in this art form. A musician should, however, be tasteful and dress appropriately to flatter her body type. Conservative clothing that will not detract attention from the performance is best. Because there is less emphasis on musicians physically, they easily forget that they begin making an impression as soon as they appear on stage. Musicians must remain poised and relaxed while assuming the playing position. The introduction announces the title of the audition selection and its composer.

Vocalists: Guidelines for a singing audition probably resemble an actor's more closely than any other performing group. Selections with heavy dialects should be avoided. A vocalist should not dress completely for a particular role, but provide enough evidence in his appearance that he could fill the role in question. The introduction provides the selection's title and composer. For musical theatre selections, introductions state the title of the musical, the specific selection, and the character's name. Vocalists must supply a written accompaniment in the right key.

Employers assess a number of different qualities during an audition. Talent, of course, represents the central element for any employer. Physical type (especially for vocalists, dancers, and actors) can play a crucial role when proper blending of types is necessary. Although performers have only limited control over physical characteristics, they can make minor adjustments if they know in advance what the requirements are. Employers also look for knowledge and control of the instrument, whether that is one's own body or a musical instrument of some kind. And they like to see an ability to take direction well and implement it immediately in the performance. Many qualities enhance an audition, but if a performer demonstrates these four--a solid talent, appropriate physical type, control of her instrument, and an ability to take direction--she has the basics of an effective auditioning technique.

Chapter Four

INTERVIEWING STRATEGIES

As with resume writing, artists must learn the basics of effective interviewing techniques before adapting them to a job search in the arts. Basic interviewing strategies, as defined by the author and used as the backbone of this chapter, include:

1) Researching employers in advance. Specifically, artists should know the organization's artistic focus, its typical clientele, the material it produces, the equipment and media used in production, and anything else that will help them feel well-informed about potential employers.

2) Conducting a thorough self-analysis of skills, values, goals, and personality.

3) Preparing for specific questions common to employment interviews.

4) Learning methods for reducing nervous tension.

5) Rehearsing in advance through mock interviews.

6) Understanding the power dynamics of an interview. (I.e., a conversation of mutual benefit to both parties is taking place rather than a series of intimidating questions from the employer.)

7) Knowing the overall structure of an interview (i.e., "ice-breaker," general discussion, focused discussion, and closing).

8) Exhibiting professional behavior as opposed to presenting negative student or artist stereotypes.

An employer in the arts seeks many qualities during an interview with a potential employee. Key characteristics sought include talent, a personality complementary to others in the organization, an understanding of the non-academic work environment, and knowledge of the employer's needs. Thorough preparation for an interview will help students demonstrate familiarity with the professional world and the employer's needs. An artist can also continuously polish his talent and present it well in a portfolio or audition. As for personality, artists should not try to change it to fit every employer. Instead, they can only represent themselves honestly and hope that they meet the organizations' needs. If

not, it is better for both parties if they pursue employment elsewhere.

Based on these very general guidelines, the rest of this chapter outlines refinements on interviewing techniques for each type of artist.

VISUAL ARTISTS

Interviews for visual artists focus on the portfolio presentation. Chapter two discusses how to handle the presentation itself. To set up a portfolio review, an applicant should telephone the organization one to two weeks prior to the preferred date. If she feels more comfortable with written contact, she could send a resume and cover letter first, following up with a telephone call two to three days later. "Cold" calls (walking in without an appointment) could be used to arrange a future interview date, but rarely would an employer conduct a full portfolio review without advance notice.

Casual dress is appropriate for a portfolio presentation. One employer advises students, "You dress for yourself, not the employer." More conservative business attire is necessary only for interviews in a corporate environment, such as a major advertising agency or commercial design department within a large company. In general, the artist tends to underdress or overdress; an understanding of the employer's environment through careful research will eliminate this tendency.

The employers involved in this study suggest that visual artists exhibit the following skills during an interview:

1) manual dexterity;
2) ability to verbalize artistic concepts;
3) logical thinking;
4) problem solving;
5) ability to work quickly;
6) public speaking (especially important in museum/gallery work);
7) a keen appreciation and enthusiasm for works of art (especially important in museum/gallery work).

The interviewing process does not end until the applicant mails a

follow-up letter no more than two days after a portfolio review, thanking the employer for his or her time and restating interest in the organization. Artists must reestablish contact every couple of months with employers for whom they would like to work. Staffing patterns change rapidly in art fields; maintaining regular contact increases the chances of being in the right place at the right time.

PERFORMERS

Interviews in the performing arts commonly take place after auditions. Some employers hire on the basis of auditions only, without any interviews. When an interview is required, it might occur informally while the performer is still on stage after an audition. Finalists may be invited back for a lengthier, private interview session. In either case, questions will focus on experience, education and training. The general conversation also helps the organization get to know the performer's personality.

In all interviews, performers should represent themselves rather than continuing a characterization from the audition (especially good advice for actors). The major considerations for style of dress are comfort and physical flexibility. During interviews, performers must be prepared to present another audition selection, if requested. Performing arts organizations use interviews chiefly to screen for poise, flexibility, ability to take direction, and a cooperative personality. Two major points differentiate the performer's interview from that of other artists: the interview carries only secondary importance (the audition being the primary job search element), and follow-up letters are not necessary.

ARTS ADMINISTRATORS

Interviews follow a more traditional format for arts administrators. For the most part, organizations with vacant positions solicit applications (including cover letters and resumes) from interested individuals. After a screening of the written material has ranked candidates, top contenders receive invitations to interview in person. Final decisions and the job offer are based on candidates' performances in interviews. It is not uncommon for more than one interview to be required of each candidate

before the final selection.

Because an administrator runs an organization, candidates for such a position should have more than a superficial acquaintance with the employer's needs. In addition to researching items mentioned in this chapter's introduction--an organization's artistic focus, its clientele, the material it produces, and equipment and media it uses--administrators should find the answers to the following questions if they intend to be thoroughly prepared for an interview:

1) What is the nature of the community in which the organization is located?

2) What is the community's attitude toward the organization?

3) Who serves on the board of directors and what are their positions in the community?

4) What are the sources of funding?

5) How much is the operating budget?

6) What problems does the organization face on a regular basis?

7) What do other organizations in the same field think of this one?

Employers demand this in-depth knowledge from administrative applicants, and rightly so, since they are to be entrusted with the organization's welfare.

Arts administrators function as business managers in an artistic environment. They should, therefore, display a business-like attitude during an interview. This applies not only to demeanor, but also to style of dress. A conservative business suit (for both men and women) is always appropriate attire for the administrative interview.

When discussing past experiences, an administrator needs to explain how her skills could serve the specific organization in question. She cannot assume that the employer will make such connections; past accomplishments must always be described in terms of the organization's current needs. Employers who participated in this study cite the following as key skills for arts administrators to convey during interviews:

1) writing;

2) fundraising;

3) public speaking;

4) organization and initiative;

5) an ability to accept both the responsibilities and the limitations of a position.

Any materials that support the administrator's claim to these skills should be taken to the interview. Such material might include a clipbook of writing samples or documentation of amounts collected through fundraising efforts.

Follow-through skills and attention to detail represent essential qualities for success in arts administration. These abilities can be demonstrated by a follow-up letter sent within two days after an interview, which thanks the employer for his or her time and reiterates interest in the position.

Chapter Five

GENERAL JOB SEARCH ADVICE

Once the student has written his resume, developed his portfolio and/or audition repertoire, and polished his interviewing style, his efforts must then focus on making contact with employers and implementing his newly acquired job search skills. The following list summarizes what the author considers standard techniques for initiating contact with prospective employers:

Advertisements

* Responding to announced vacancies.
* Sources of announced vacancies include:
  - newspapers
  - professional journals
  - bulletin boards
  - newsletters/periodicals
  - listings with agencies
  - in-house publications

Mass Mailings

* Sometimes called the "scattergun" approach.
* Includes mailing a cover letter and resume to hundreds of organizations without much research taking place first.
* Depends on numbers to be effective; follow-up (preferably in person or by telephone) is also crucial.

Focused Mailings

* Sometimes called the "rifle" approach.
* Involves sending a personally tailored cover letter and resume to a few seriously selected and researched organizations.
* Personal or telephone follow-up is crucial.

Interviews for Information

* Technique made famous by Richard Bolles in WHAT COLOR IS YOUR PARACHUTE.
* Uses interviews with professionals in the field as a major research source.
* Assists applicant in focusing on a career direction and specific types of organizations.

* Creates personal contacts.
* Because it is a research tool, this method must always be used in conjunction with other methods to lead to job interviews.

Networking

* Organizing a group of people (usually already known to the applicant) into a support group, including sharing job leads with each other. Can be a formal organization with definite structure or a more informal use of personal contacts.

Pounding the Pavement

* Making regular, personal visits to potential employers.
* Needs a focus on preferred organizations to conserve time and energy.
* Most often used for occupations in the arts.

Third Party Agencies

* Using counseling, job search training, and vacancy listings from:

  private employment agencies
  state employment agencies
  professional associations
  career planning/placement offices

Before launching a job search, an artist must answer two vital questions. First, does she possess a strong enough talent to give her at least a fighting chance for survival in the competitive world of the arts? Her own opinion is important here, but she should also solicit professional appraisals of her talent from competent judges, such as professors, private instructors, and internship supervisors. If she believes she has a sufficient level of talent, then she should ask herself, "Exactly what do I want to do with that talent?" In other words, she is ready to develop a short-term job objective and long-term career goals. Contrary to popular belief among students, the more specific the short-term objective, the better. An effective employment search demands incredible amounts of time and energy. It makes sense to spend that time and energy pursuing only those possibilities that will fulfill the individual's needs and goals.

Job searches in any field, but especially those in the arts, tend to be most successful when personal contacts are involved. For this reason, networking and pounding the pavement seem two particularly useful job search techniques for artists. Early in a career, a full-time internship or appren-

ticeship, served under a well-known artist, can widen the circle of contacts available. While still in college, summer employment or a part-time internship in the field begins to build a contact network. Interviewing for information while in college not only creates contacts, but also helps students focus on a single objective from the numerous alternatives. Contacts among peers are useful as well; students may obtain positions that would enable them to help each other someday. Some artists find financial stability by accepting non-professional employment (secretary, usher, etc.) in an arts organization and gaining promotions from the inside.

Regardless of the job search method or combination of methods an artist decides to use, he should always maintain contact with professional associations and constantly read professional publications in his field. These two sources keep him up to date, help him understand trends in his field, and may even provide him with regular listings of job advertisements. The remainder of this chapter provides names of associations and publications appropriate for each type of artist, in addition to more specific job search advice. Appendix B contains an alphabetical list of addresses and telephone numbers (if available) for the associations and publications. Appendix C recommends a core of career library materials that will aid advisors in guiding fine artists through their job searches.

VISUAL ARTISTS

An employment search in the visual arts most often centers around the method called pounding the pavement. Visual artists pound the pavement for the purpose of arranging portfolio reviews. Many commercial artists will find it necessary to free-lance on a project-by-project basis at first. Employers tend to hire full-time, permanent staff from the ranks of artists whose work they have seen over a period of time. Free-lancing provides that period of time for the employer to evaluate an artist's work without a risky investment in new staff. Fine artists should seriously consider acquiring an advanced degree, especially if the career goals involve museum or gallery work. Both commercial and fine artists could benefit from some study in communication and/or business to pick up survival skills for the non-academic environment.

The following organizations and publications might help new professionals in the visual arts as they try to establish careers. Some asso-

ciations will not accept new members without established reputations and/or nominations from peers. Some restrict members in the types of work projects they can accept. But others provide valuable assistance to artists recently out of college. Students should contact all appropriate associations before graduation to inquire about their services and benefits; they could become important at any time in a career, including its beginning stages.

American Association of Museums
American Film Institute
American Institute of Graphic Arts
American Society of Photographers
Art and Artists
Artists Equity Association
AVISO (monthly museum newsletter)
College Art Association (mostly teaching opportunities)
Communication Arts Magazine
Film Producers' Associations (organized on local levels)
Graphic Artist Guild
(The) Hollywood Reporter (daily film and television newspaper)
Millimeter (monthly film magazine)
National Arts Job Bank
Print Magazine
Professional Photographers of America
World Crafts Council
World Print Council
(addresses and telephone numbers in Appendix B)

PERFORMERS

Performers can benefit from a variety of job search methods: advertisements announcing audition calls, pounding the pavement to attend auditions, mass or focused mailings to inquire about auditions in various locations, and networking to discover unpublicized auditions. No matter how it is done, the performer constantly needs to identify and attend audition calls. If she uses telephone calls to accomplish this, the performer should ask a secretary or receptionist for a list of audition

information rather than bothering a director; manager, or conductor for such a simple request. If using a letter to request audition announcements, she should send her resume (and photo, if applicable) with the letter. To enhance their preparation for auditions, performers must read widely in their fields to maintain familiarity with as many works as possible. To enhance opportunities for employment, they should retain geographic flexibility as long as possible in their careers.

Some employers will accept audio or video tapes in lieu of a personal audition if the employer is not located near a major art center. Taped auditions do not work as well as personal ones for obvious reasons: tape detaches the performer from his audience, the employer has no opportunity to explore ability to take direction, and employers cannot conduct on-site interviews. If he chooses to deliver some auditions by tape, the performer needs to follow these instructions:

1) Have tapes produced at professional-level quality.

2) Leave plenty of leader tape at the beginning in case accidental erasures occur.

3) Introduce each selection just as he would in a personal audition.

4) Label each tape clearly, listing every selection included, so that employers do not turn off the tape too early. Include name, address, and telephone number on the label in case the tape becomes separated from the resume and photo.

5) Send a stamped, self-addressed envelope if he wishes to have tapes returned.

Performers must carefully evaluate two controversial issues early in their professional lives: unions and agents. While union membership can boost a career, it can damage one if joined too early, because it places serious restrictions on the type of work members can accept and the types of employers for whom they can work. Of course, each individual decides at exactly what point union membership becomes desirable, but she should carefully assess the situation from all possible angles before joining too early in her career.

The same advice holds true for agents. They enjoy success most often with experienced performers. Performers should be especially wary of personal managers who require a percentage of income without any guarantee for the type or amount of assistance they provide. If the performer does

acquire an agent or manager, he should not stop job search efforts of his own. An agent or manager will have too many clients to be able to do everything necessary for just one individual. One employer summarized his advice by saying, "Agents help those who help themselves."

An advanced degree helps artists only if they honestly desire the training. Talent means much more to employers than education. Graduate study requires so much dedication, long hours, and money that using it as an escape from a tight job market will probably result in a frustrated student. Using it, on the other hand, as a way to polish skills and gain confidence will probably result in a better performer.

The following associations and publications represent valuable sources of information and assistance as one begins a performing career:

Actor's Equity Association
American Dance Guild
American Federation of Musicians
American Federation of Television and Radio Artists
American Guild of Musical Artists
American Symphony Orchestra League
American Theatre Association
Art Search (bi-weekly listing of theatre vacancies)
Back Stage
Ballet News
Central Opera Service
Dance Magazine
(The) Hollywood Reporter (daily film and television newspaper)
National Association for Regional Ballet
National Dance Association
New York Times
OPERA America
Opera News
Screen Actors Guild
Theatre Communications Group
Theatre Crafts Magazine
Variety (daily and weekly)
(addresses and telephone numbers in Appendix B)

ARTS ADMINISTRATORS

Most job search methods will have some benefit for arts administrators, since the procedures for announcing jobs and applying for them are not as clearly defined in this field as they are for visual artists and performers. Because organizations advertise vacancies and accept applications in widely different manners, arts administrators should employ as many job search techniques as possible. A combination of methods from any of the seven mentioned in this chapter's introduction will successfully uncover administrative jobs. In addition, professional conventions offer good interviewing opportunities for prospective administrators.

Education and experience stand out among all other factors as the most important qualifications of arts administrators. The performer's early career efforts, therefore, should focus on obtaining as much of both as he can. He ought to acquire at least a master's degree--a doctorate if seeking a career in museum administration. Undergraduates can supplement their training in the arts with business courses or business-related experience whenever possible. For students at any level, internships serve as the best vehicles for enhancing experience. Attending school (at least graduate school) in the geographic vicinity where the student would like to begin his career can help him secure internships with the very organizations he would like to work for someday. He thereby gains the advantage enjoyed by "inside" candidates. If all else fails, the student can volunteer time while in school. Even without the benefit of compensation or academic credit, volunteering still builds that critical element of experience into one's background.

The following associations and publications represent helpful resources for new arts administrators trying to enter the field:

American Arts Alliance
American Association for State and Local History
American Association of Museums
American Council for the Arts
American Symphony Orchestra League
Art Search (bi-weekly listing of theatre vacancies)
Association of College, University, and Community Arts Administrators
AVISO (monthly museum newsletter)
Foundation for the Extension and Development of American Professional Theatre

Museum News

National Arts Job Bank

National Assembly of State Arts Agencies

National Endowment for the Arts

National Foundation for Advancement in the Arts

Opportunities Resources for the Arts

State and Local Arts Councils

Theatre Communications Group

(addresses and telephone numbers in Appendix B)

AFTERWORD

Job searching in the arts is often more difficult and frustrating than it is in any other field. Students who intend to pursue employment in the arts should surround themselves with people who can support their efforts, such as career advisors, faculty members, private instructors, and personal counselors. In addition, keeping in touch with friends who have "made it" inspires hopes that a career in the arts is indeed possible. Also talking with friends who are still job hunting (i.e., "support groups") allows students to offer each other moral support.

Because job searching in the arts is so difficult, advising students who are going through the process can be just as frustrating. Gaining a more in-depth understanding of job search techniques in the arts (through activities such as reading this guide) represents a good first step. Advisors also need a support group just as students do. Surrounding oneself with, and using the assistance of, other campus resources with the same concerns will help faculty and staff realize that they are not alone in their efforts.

Most important for students who are serious about art careers is persistence. It often requires years before artists can even support themselves without employment outside the arts. Career changes should be considered only if the struggle becomes too overpowering. But, if at all possible, talented artists should not give up. Neither should faculty and staff who are trying to begin or expand a job search training program for artists give up. It takes time to acquire a new frame of reference (be that career counseling techniques for faculty or fine arts issues for staff members). And it takes even more time to build campus-wide support. For all groups involved--students, faculty, staff--persistence will open the door to success.

Good luck to both you and your students!

Appendix A

RESUME OUTLINES

VISUAL ARTIST

NAME

CURRENT ADDRESS

street
city, state zip
telephone number

PERMANENT ADDRESS

street
city, state zip
telephone number

OBJECTIVE

Seeking position as (preferred job title) with an organization specializing in (applicant's area of interest).

PROFESSIONAL EXPERIENCE

POSITION TITLE, employer name, city, state (dates of employment).

- Brief description of art-related responsibilities.

(Repeat above entry as often as needed to cover experiences.)

ADDITIONAL EXPERIENCE

ARTISTIC PROJECT TITLE, produced for whom? (date of project).

- Brief description of project.

(Repeat above entry as often as needed to cover non-paid art projects.)

EXHIBITIONS (and/or publications, if applicable)

EXHIBIT TITLE, sponsoring organization, location (dates).

(Repeat above entry as often as needed to cover exhibits.)

EQUIPMENT (if applicable to student's specialty)

TYPE OF EQUIPMENT, level of familiarity, years of experience with it.
(or TECHNIQUE)

(Repeat above entry as often as needed to cover technical skills.)

EDUCATION

DEGREE NAME AND MAJOR, school, location (date of degree).

(Repeat above entry as often as needed to cover all post-secondary education.)

REFERENCES (PORTFOLIO PRESENTED UPON REQUEST)

NAME, TITLE
street address
city, state zip
telephone number

NAME, TITLE
street address
city, state zip
telephone number

PERFORMER

NAME
SPECIALTY, UNION AFFILIATION (if any)
(examples: Actor, S.A.G.; Musician)

CURRENT ADDRESS
street
city, state zip
telephone number

PERMANENT ADDRESS
street
city, state zip
telephone number

PERSONAL DATA (except musicians)

HEIGHT:

WEIGHT:

AGE RANGE:

VOICE TYPE:

PROFESSIONAL EXPERIENCE

TITLE OF PRODUCTION Organization ROLE OR INSTRUMENT PLAYED

(Repeat above entry as often as needed to cover professional experience.)

ADDITIONAL EXPERIENCE (include only if professional experience is limited)

TITLE OF PRODUCTION Organization ROLE OR INSTRUMENT PLAYED

(Repeat above entry as often as needed until space runs out.)

TRAINING

ACADEMIC: College degree and major, school, date of degree.
Instructors: NAME OF INSTRUCTOR, area of expertise, length of study.
(Repeat as often as needed to cover the most influential college instructors.)

PRIVATE: Instructor name, location, technique studied, length of study.
(Repeat above entry as often as needed to cover private instruction.)

SPECIAL SKILLS

LANGUAGES: list each spoken fluently

DIALECTS: list each spoken fluently

ADDITIONAL INSTRUMENTS: list each and level of proficiency

GYMNASTICS/ACROBATICS: cite amount and level of training

(Create any category needed to cover an individual's special skills.)

REFERENCES

NAME, TITLE
street address
city, state zip
telephone number

NAME, TITLE
street address
city, state zip
telephone number

ARTS ADMINISTRATOR

NAME

street address

city, state zip

telephone number

OBJECTIVE

Seeking arts administration position in (name applicant's specialty). Special interest in (fundraising, audience development, fiscal management, etc.--name individual's interests).

EDUCATION

MASTER OF ARTS IN ARTS ADMINISTRATION

Name of school, location
Graduation date:
GPA:
Areas of concentration (if any):

BACHELOR OF ARTS IN (STATE MAJOR)

Name of school, location
Graduation date:
GPA:
Areas of concentration (if any):

ADMINISTRATIVE EXPERIENCE (include internships)

JOB TITLE, Employer Name, Location (Dates of Employment).

- Brief description of administrative responsibilities, focusing on skills that were developed and/or polished.

(Repeat above entry as often as needed to cover administrative experience.)

ACCOMPLISHMENTS

FUNDRAISING: cite how much raised (and % above targeted amount, if applicable).

BUDGETING: responsible for how much?

SUBSCRIPTIONS: increased rates by how much?

(Create any category necessary to provide quantitative description of administrative accomplishments.)

ART-RELATED EXPERIENCE (style of this section dependent on specialty)

JOB TITLE OR PROJECT NAME, Name of Organization (Dates).

- Brief description (necessary only if title of project is not self-explanatory).

(Repeat above entry as often as needed to cover art-related experience.)

PUBLICATIONS (and/or exhibitions, if applicable)

PUBLICATION TITLE, Where/Who Published? (Date).

(Repeat above entry as often as needed to cover publications.)

MEMBERSHIPS

NAME OF ASSOCIATION, Member or Officer Status.

(Repeat above entry as often as needed to cover professional memberships.)

HONORS/AWARDS

NAME OF HONOR, Awarded by Whom? (Date).

(Make a list of any professional, academic, or community recognition received that reflects skills or qualities needed in arts administration.)

REFERENCES

NAME, TITLE
street address
city, state zip
telephone number

NAME, TITLE
street address
city, state zip
telephone number

NAME, TITLE
street address
city, state zip
telephone number

NAME, TITLE
street address
city, state zip
telephone number

Appendix B

ASSOCIATIONS AND PUBLICATIONS

(for individual membership and purchase)

ACTOR'S EQUITY ASSOCIATION
1500 Broadway
New York, NY 10036
(212) 757-7660

AMERICAN ARTS ALLIANCE
424 "C" St., N.E.
Washington, D.C. 20002
(202) 544-3900

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY
708 Berry Rd.
Nashville, TN 37204
(615) 383-5991

AMERICAN ASSOCIATION OF MUSEUMS
1055 Thomas Jefferson St., N.W.
Washington, D.C. 20007
(202) 338-5300

AMERICAN COUNCIL FOR THE ARTS
570 Seventh Ave.
New York, NY 10018
(212) 354-6655

AMERICAN DANCE GUILD
1133 Broadway
Room 1427
New York, NY 10010
(phone unknown)

AMERICAN FEDERATION OF MUSICIANS
1500 Broadway
New York, NY 10036
(212) 869-1300

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS
1350 Avenue of the Americas
New York, NY 10019
(212) 265-7700

AMERICAN FILM INSTITUTE
JFK Center for the Performing Arts
Washington, D.C. 20566
(202) 833-9300

AMERICAN GUILD OF MUSICAL ARTISTS
1841 Broadway
New York, NY 10023
(212) 265-3687

AMERICAN INSTITUTE OF GRAPHIC ARTS
1059 Third Ave.
New York, NY 10021
(212) 752-0813

AMERICAN SOCIETY OF PHOTOGRAPHERS
Box 52836
Tulsa, OK 74152
(918) 664-1580

AMERICAN SYMPHONY ORCHESTRA LEAGUE
P.O. Box 669
Vienna, VA 22180
(703) 281-1230

AMERICAN THEATRE ASSOCIATION
1010 Wisconsin Ave.
Washington, D.C. 20007
(202) 342-7530

ART AND ARTISTS
Foundation for Community of Artists
380 Broadway, Suite 412
New York, NY 10007
(phone unknown)

ARTISTS EQUITY ASSOCIATION
1411 "K" St., Suite 1150
Washington, D.C. 20005
(202) 628-9633

ART SEARCH
Published by Theatre Communications Group; see its listing for address and telephone number.

ASSOCIATION OF COLLEGE, UNIVERSITY, AND COMMUNITY ARTS ADMINISTRATORS
6225 University Ave.
Madison, WI 53705
(608) 233-7400

AVISO NEWSLETTER
Published by American Association of Museums; see its listing for address and telephone number.

BACK STAGE
Back Stage Publications
165 W. 46th St.
New York, NY 10023
(phone unknown)

BALLET NEWS
Metropolitan Opera Guild, Publisher
1865 Broadway
New York, NY 10023
(212) 582-7500

CENTRAL OPERA SERVICE
Lincoln Center for the Performing Arts
New York, NY 10023
(212) 957-9871

COLLEGE ART ASSOCIATION
149 Madison Ave.
New York, NY 10016
(phone unknown)

COMMUNICATION ARTS MAGAZINE
P.O. Box 10300, 410 Sherman Ave.
Palo Alto, CA 94303
(415) 326-6040

DANCE MAGAZINE
10 Columbus Circle
New York, NY 10019
(212) 399-2400

FILM PRODUCERS' ASSOCIATIONS
Organized on local levels; contact film producers in various geographic areas.

FOUNDATION FOR THE EXTENSION AND DEVELOPMENT OF AMERICAN PROFESSIONAL THEATRE
165 W. 46th St., Suite 310
New York, NY 10036
(212) 869-9690

GRAPHIC ARTIST GUILD
30 E. 20th St.
New York, NY 10003
(212) 777-7353

(THE) HOLLYWOOD REPORTER
P.O. Box 1431
Hollywood, CA 90078
(213) 464-7411

MILLIMETER
12 E. 46th St., 6th Floor
New York, NY 10017
(212) 867-3636

MUSEUM NEWS
Published by American Association of Museums; see its listing for address and telephone number.

NATIONAL ARTS JOB BANK
141 E. Palace Ave.
Santa Fe, NM 87501
(phone unknown)

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES
1010 Vermont Ave., N.W., Suite 316
Washington, D.C. 20005
(202) 347-6352

NATIONAL ASSOCIATION FOR REGIONAL BALLET
1860 Broadway
New York, NY 10023
(212) 757-8460

NATIONAL DANCE ASSOCIATION
1900 Association Dr.
Reston, VA 22091
(703) 476-3436

NATIONAL ENDOWMENT FOR THE ARTS
2401 "E" St., N.W.
Washington, D.C. 20506
(202) 634-6390

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS
100 North Biscayne Blvd.
Miami, FL 33132
(305) 371-9470

NEW YORK TIMES
New York Times Co., Publisher
229 W. 43rd St.
New York, NY 10036
(phone unknown)

OPERA AMERICA
1010 Vermont Ave., N.W., #702
Washington, D.C. 20005
(202) 347-9262

OPERA NEWS
Metropolitan Opera Guild, Publisher
1865 Broadway
New York, NY 10023
(212) 582-7500

OPPORTUNITIES RESOURCES FOR THE ARTS, INC.
1501 Broadway
New York, NY 10036
(212) 575-1688

PRINT MAGAZINE
R.C. Publications, Inc.
355 Lexington Ave.
New York, NY 10017
(212) 682-0830

PROFESSIONAL PHOTOGRAPHERS OF AMERICA
1090 Executive Way
Des Plaines, IL 60018
(312) 299-8161

SCREEN ACTOR'S GUILD
7750 Sunset Blvd.
Hollywood, CA 90046
(213) 876-3030

STATE AND LOCAL ARTS COUNCILS
Contact those within specific geographic vicinities.

THEATRE COMMUNICATIONS GROUP
355 Lexington Ave.
New York, NY 10017
(212) 697-5230

THEATRE CRAFTS
Rodale Press
250 W. 57th St.
New York, NY 10036
(phone unknown)

VARIETY (daily)
Daily Variety, Ltd.
1400 N. Cahuenga Blvd.
Hollywood, CA 90028
(phone unknown)

VARIETY (weekly)
Variety, Inc.
154 W. 46th St.
New York, NY 10036
(phone unknown)

WORLD CRAFTS COUNCIL
22 W. 55th St.
New York, NY 10019
(212) 265-5840

WORLD PRINT COUNCIL
P.O. Box 26010
San Francisco, CA 94126
(415) 776-9200

Appendix C

RECOMMENDED

CAREER LIBRARY

RESOURCES

(A "core" of starting materials is recommended,
not an exhaustive list.)

Type of Resource:	*Pub. #	Title
CAREER GUIDES	1	Art Career Guide
	4	Career Opportunities in Crafts
	5	Career Opportunities in Television and Video
	1	Careers in the Fashion Industry
	1	(The) Complete Photography Careers Handbook
	6	Exploring Dance Careers
	6	Exploring Music Careers
	6	Exploring Theatre and Media Careers
	6	Exploring Visual Arts and Crafts Careers
	2	Getting into Film
	1	Graphic Design Career Guide
	3	(The) Music Business
	7	Opportunities in: Acting Careers Architecture Commercial Art and Graphic Design (the) Dance Film Graphic Communications Industrial Design Interior Design Landscape Architecture Modeling Careers Music Careers Photography Theatrical Design and Production
	20	Theatre Careers: A Comprehensive Guide to Non-Acting Careers in the Theatre
EMPLOYMENT DIRECTORIES	8	Art in America: Annual Guide to Galleries/Museums/Artists
	9	Music Industry Directory
	10	(The) Official Museum Directory
	11	Theatre Directory (from TCG)
	11	Theatre Profiles
GRADUATE/UNDER-GRADUATE SCHOOL GUIDES		(Recommended in addition to standard references, such as Peterson'e Annual Guides to Graduate Study and the Directory of Graduate Programs):
	12	American Film Institute Guide to College Courses in Film and Television
	14	Museum Studies in the US and Abroad
	13	Smithsonian Opportunities for Research and Study in History/Art/Science
	8	(A) Survey of Arts Administration Training
JOB SEARCH GUIDES	19	Acting Professionally
	8	(The) Artist-Gallery Partnership: A Practical Guide to Consignment
	1	Breakin' in to the Music Business
	1	How to Break into the Media Professions
	16	How to Put Your Book Together and Get a Job in Advertising

* Publishers' addresses provided on pages following resource list.

Type of Resource:	Pub. #	Title
JOB SEARCH GUIDES (con't)	1	How to Survive and Prosper as an Artist
	17	How to Survive in the Free-Lance Jungle
	1	Making a Living in the Fine Arts
	15	Making Money Making Music
PERIODICALS	11	Art Search (theatre vacancies of all types)
	14	AVISO Newsletter (museum jobs)
	18	National Arts Job Bank (vacancies in all the arts)

PUBLISHERS' ADDRESSES

#1: PAPERBACKS FOR EDUCATORS
Route #2, Box 80
Ballwin, MO 63011

#2: BALLANTINE BOOKS
Random House, Inc.
400 Hahn Rd.
Westminster, MD 21157

#3: PAPERBACKS FOR EDUCATORS
737 Knickerbacker
Manchester, MO 63011

#4: CROWN PUBLISHERS, INC.
One Park Ave.
New York, NY 10016

#5: FACTS ON FILE, INC.
460 Park Ave. South
New York, NY 10016

#6: TECHNICAL EDUCATION RESEARCH CENTERS
44 Brattle Street
Cambridge, MA 02138

#7: NATIONAL TEXTBOOK COMPANY
P.O. Box 559
Skokie, IL 60077

#8: AMERICAN COUNCIL FOR THE ARTS
570 Seventh Ave.
New York, NY 10018

#9: MARQUIS PROFESSIONAL PUBLICATIONS
200 East Ohio St.
Chicago, IL 60611

#10: NATIONAL REG. PUBLISHING COMPANY
3004 Glenview Rd.
Wilmette, IL 60091

#11: THEATRE COMMUNICATIONS GROUP
355 Lexington Ave.
New York, NY 10017

#12: PETERSON'S GUIDES
P.O. Box 2123
Princeton, NJ 08540

#13: SMITHSONIAN INSTITUTION
Office of Fellowships & Grants
Washington, D.C. 20560

#14: AMERICAN ASSOCIATION OF MUSEUMS
P.O. Box 33399
Washington, D.C. 20033

#15: WRITER'S DIGEST BOOKS
9933 Alliance Rd.
Cincinnati, OH 45242

#16: HAWTHORN BOOKS
2 Park Ave.
New York, NY 10016

#17: EXECUTIVE COMMUNICATION, INC.
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New York, NY 10022

#18: NATIONAL ARTS JOB BANK
141 E. Palace Ave.
Santa Fe, NM 87501

#19: MAYFIELD PUBLISHING CO.
285 Hamilton Ave.
Palo Alto, CA 94301

#20: HOLT, RINEHART AND WINSTON
383 Madison Ave.
New York, NY 10017